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with Kensington stitch in solid embroidery, as are also the scrolls and conventional parts of the design. The stems are executed in tambour stitch. In the present instance, it is recommended to shade the scrolls in rich golden tints and the floating ribbon in pale blue on a white or cream-colored art satin. The more colors and variety that can be introduced into the flowers and foliage the better, and there is scope here for individual taste and judgment.

This kind of work must not be confounded with the old French ribbon embroidery, examples of which were given in the April number of *The Art Amateur*, although with a little ingenuity and a knowledge of the modern style of treatment, those designs might be utilized, especially by the introduction of a group or a basket of flowers in place of the centre ornaments.

BIBLE-MARKERS.

THE sacred monogram shown on one of the two designs by Mrs. Rhodes in the supplement this month is intended for working upon a broad blue—almost a purple—silk ribbon. Although given as a suggestion for a Bible marker, it may very well be enlarged and used for other purposes, as, for instance, the centre of a pulpit hanging, or for decorations intended for panels at Christmas, Easter or Harvest festivals. The treatment I propose is a mixture of appliqué and embroidery. Let the letter H be cut out in white cloth or velveteen, the S in red velvet and the I in cloth-of-gold if it can be had; if not, in rich gold-colored silk. They should then be placed in position on a piece of fine backing firmly framed. We should perhaps say that the materials should be backed, as so often previously described, by pasting upon very fine cotton backing before they are marked and cut out. This will keep them flat and prevent them from curling at the edges.

In placing, let the letters intertwine, as shown in the drawing. The S will need to be drawn through the I to begin with, and the H can then be placed, the only difficulty being in the centre, and this can easily be avoided by cutting the narrow portions just where they will come under the broad portion of the central letter. The work could quite well be done upon the silk of the marker without transferring; but in this case double the quantity of ribbon will be needed, as the marker must then be made double, so as to hide the stitches at the back.

When the monogram is placed—if it is direct onto the silk, this must previously have been fastened onto a framed backing—it must be sewn down, all along the edges, with small over-sewing stitches, for which it will be best to use cotton, as it does not slip as silk does. The white velvet must be merely outlined with gold cord, very fine, or thread may be used; but if Japanese, care must be taken that it does not unwrap and form a ragged-looking edge.

The letter S, which has been cut out in a rich red velvet, must also be outlined with gold, and this must be carried on to form the stalk of the vine in the ornament. The vine leaves must be worked in greenish shades of gold silk or green silks toning very distinctly into gold, and with a tawny reddish bronze toward the edges. The grapes and the veins on the leaves must be worked in fine gold thread, the former by sewing the thread round in a spiral circle. The dots along the edge of the letter must be worked in satin stitch in pale pink silk, taking care that the dots graduate in size as they are marked on the design. The detached ornaments at the ends of the H should be worked in with gold-colored silk and shaded a little toward the edge of the letter. The I, being the most important letter of the monogram, should be more elaborately worked, so as to bring it into distinct prominence.

If it is of cloth-of-gold, it will be sufficient to outline it with red silk cord and work tiny French knots over it with red silk. If, however, it is only in gold-colored silk, it must be outlined with gold cord and gold threads laid across it, stitched over with red to give greater richness. These layings should, in fact, be done first, and the outline put on last of all.

The other monogram may be treated in the same manner, the omega being appliqué of gold-colored silk, with layings of fine gold thread and an outline of gold and red. The alpha must then be cut out in red velvet edged with gold cord, and the enrichments worked in with pink in satin stitch.

The ears of barley, which form the ornament, must be finely worked in feather stitch, and stem in shades of

gold-colored silk, very fine gold thread being used for the spikes. It will probably look best to outline the ears, bringing the gold thread up on the outside to form these.

In making up the markers, by good lights the designs should be twice worked and applied on each side, so that whichever way the ribbons turn they will look right. If this is not done, they must be double and stitched together at the end where the embroidery comes. The best markers are made quite plain, a length of ribbon long enough to lay in the book showing four or five inches at each end; the ends should be trimmed with gold fringe. Some, however, prefer a made marker to keep two places; but they are not satisfactory in use. There should, of course, be two markers for the Bible, for the first and second lesson.

L. HIGGIN.

Treatment of Designs.

"SUNSET IN THE VILLAGE." (COLORED SUPPLEMENT, NO. 1.)

BEFORE attempting to copy this characteristic painting by Mr. Bruce Crane, the student should study it awhile from a proper distance. Hold it off, using the half-closed hand as a telescope for one eye, and closing the other eye to get the proper focus.

Select a medium-grained canvas of good quality. It is a mistake ever to paint on cheap canvas, for the colors are pretty sure to sink in to such a degree that no matter how clever the picture nothing will save it from failure.

Make a careful drawing in pencil or water-color. If the latter be used, mix a little ox-gall with the water to obviate the difficulty of making the color adhere to the primed ground. Do not trouble to draw the figure at first. It must be put on last of all with the brush. Indicate clearly the masses of trees, the roadway and pool in the foreground. Be particular to secure correctly and clearly the outlines of the cottages and village church. Begin painting by putting in the sky. The sky palette should be simple, and while few colors are used let there be as many gradations of those colors as possible. Paint the sky in at once if possible. Set the palette for this with cobalt, yellow ochre, scarlet vermilion, cadmium, raw umber, pale lemon yellow and white. Lay in first the greenish blue, with an admixture of cobalt, yellow ochre and white; then paint in the other tints broadly as you see them, not blending them too much in the first instance or they will assuredly become muddy. For the gray tint near the horizon to the left, mix cobalt, scarlet vermilion and white, with, perhaps, a touch of raw umber. A good warm gray for the far distance can be made with light red, cobalt, ivory black and flake white. A little raw umber may be introduced in parts and the proportions of the mixture varied in making out the different buildings.

French blue, yellow ochre and white, subdued with a little light red, will give a good color for the foliage, it being made grayer by adding more of the red and white and less of the yellow in the far distance. Paint the roadway with Indian red, ivory black and white, using less red as it recedes from view, and adding a very little burnt Sienna right in the foreground. The pool requires to be indicated with the sky colors which it reflects; only they must be slightly modified.

In beginning the foreground, lay in a foundation with Prussian or Antwerp blue and burnt Sienna, substituting yellow ochre for the burnt Sienna as the ground recedes. Into this foundation paint with emerald green, raw Sienna and white, with touches here and there of pure raw Sienna and burnt Sienna. If, when about to retouch and work up the details, you find the general tone too cold, glaze with raw Sienna; if too warm, scumble a little cobalt over the previous painting and work into that with the tints previously used modelling here and there until the required degree of finish is obtained with the colors already on your palette.

Indicate the figure with raw umber, ivory black and white. Mark out the fence with black and white warmed with a little light red. Put in the sparks of light in the windows with light orange cadmium. Should you allow the picture to become dry before finishing, pass over it first a dampened cloth or sponge; then wipe it dry and rub into it a very little poppy or linseed oil. This process causes the after painting to unite with the first. Any excess of oil must be removed with a piece of soft silk or linen.

Paint with hog-hair brushes wherever possible; they give a freer touch. Occasionally sable brushes must be used for the finer parts.

With regard to medium, it is well to do without any as much as possible. However, it is requisite to have some at hand in case of need. That known as "Roberson's medium," ready prepared in tubes, is an excellent vehicle, but many good artists prefer a mixture of equal parts of copal varnish, turpentine and prepared linseed oil, which is found to be a good drier, besides keeping the colors brilliant.

On no account fall into the error of varnishing your picture soon after it is finished. At least from eight to twelve months should elapse. Then use only the best mastic varnish.

CHINA DECORATION. (COLORED SUPPLEMENT, NO. 2.)

BEGIN by copying carefully the figures with a hard lead-pencil on fine white china. The general tone of the ground should be put in first; for this use a very thin wash of apple green, or any other of the light greens which will give the proper tone. The leaves are painted with the same color, but of a darker tone, and are shaded and outlined with sepia. The gild-

ing may be replaced by sepia if preferred, although the effect with the gold will be far more effective. The gold tracery should be very carefully put on; use for this a very small pointed brush. Some persons prefer to have the gilding done by the professional workers who attend to firing the china.

MORNING-GLORIES.

SUCH outline studies as that of morning-glories given in the supplement pages are very useful, as they are applicable in many ways. This one, for instance, any one with even a slight knowledge of painting would utilize for china painting. The shading would be very simple; it suggests itself by the position and markings of each flower. For outline embroidery this kind of design is admirable, especially with the addition of flat tinting, which is so simple that any one can do it. The design would be very suitable for embroidering in white silk, and, by dividing it, as the upper and lower parts are complete in themselves, would do admirably for a lunch cloth with a spray so treated in each corner. The complete spray is just the size for a pincushion top, and could be embroidered in colored flax thread on Bolton sheeting for this purpose, or painted in very delicate shades on Bolting-cloth or satin. The design divided could be put on toilet bottles to match, since it is fashionable to cover toilet bottles with the same material used for the pincushion.

THE SCREEN PANEL "SUMMER."

THE second of the series of four panels representing the Seasons, is given among the Supplement sheets this month. Directions for treatment of all four designs are given in the issue of April of this year.

New Publications.

MR. W. P. FRITH'S NEW VOLUME.

THE Autobiography and Reminiscences of Mr. W. P. Frith, painter of "The Derby Day," "The Railway Station," and other works made popular by engraving, is like to be as popular as any of these pictures. What that may mean will be seen from the following anecdote (from the second volume, just published), which will also serve as a specimen page of the book:

"The last picture in the series of the 'Road to Ruin,' painted by me some years ago, represents my hero preparing for suicide in a squalid garret. I sought high and low for the miserable furniture common to such places. . . . At last, in a small public-house, where I drank some beer that I did not want, I found a man, who, on explaining my difficulty, said:

"I live within two doors of this, and I think I've got the very thing you want upstairs. Come on, and I'll show it to you."

"My friend was the owner of a very small and dirty print-shop hard by the 'public.' In the window was an engraving after a picture of my own, out of which I proceeded to make capital.

"That is an engraving from a picture of mine," said I.

"Nonsense!" said the man. "You don't mean to say you are Frith?"

"No other," said I.

"Well, that is a good un. Come along upstairs. If the table suits we'll soon make a bargain over it."

The table did suit. It was very worn, very rickety, worthless for any purpose but the painter's. Mr. Frith inquired the price. The answer, which we quote, contains the cream of the story:

"The man went to the top of the stairs, and shouted, 'Harriet!'"

"What's to do?" said a voice from below.

"Is Polly downstairs?"

"No, she ain't. She's gone to Mrs. Grimes' for my stays, and she has somewhere else to go after."

"Ah, that's a pity!" remarked the man, turning to me. "I wish you could ha' seen her; she's a downright pretty girl, though I say it as ought not. You could do Polly justice, you could. Bless you, I know all your pictures—the 'Derby Day,' and that—and if you will do me a likeness of my daughter, I will give you that table for it with pleasure."

Mr. Frith, so well and favorably known to the masses, has also been much patronized by the classes, and his book teems with great names and anecdotes about them. Dickens and Landseer, Leech and Sala are of the number. Some of the best of our author's stories are, however, about people not as distinguished, like that recounted above, and like that of the gentleman from Roehampton, who, with his daughters, found himself in the Haymarket on a snowy night, the rest of the small audience gone home, their money refunded, and his carriage ordered at eleven. But for that, and many another good thing, we must refer the reader to the book. It is in two volumes and is published by Harper & Bros.

THE OPEN DOOR, by Blanche Willis Howard, is the story of an invalid, a cripple, a fine character in his way, though irascible and abusive to those whose attentions mitigated in some degree the sorrows of his painful life. There is an old countess, an adorer of nature, and in especial, a worshipper of trees, and a young lady, Gabrielle, who does not sympathize with her, and who, the countess says, "has no pain and consequently no sympathies." "Indeed," remarks the cripple, "like a clam or a jellyfish! An admirable temperament. I am educating myself in that direction." But all the people in the book are pleasantly peculiar. The reader will be quite satisfied that the author should do as Molière wished in the passage quoted by her as a motto: "Let me weave at leisure the tissue of our romance, and do not press forward the conclusion." Indeed, the conclusion is of little moment. The book may be read either backward or forward with equal pleasure. Houghton, Mifflin & Co.

AN AUTHOR'S LOVE is the somewhat enigmatic title to the English version of the letters of Prosper Mérimée's

"Inconnue," published by Macmillan & Co. The publication of the first series of letters from the author to his unknown friend, was the greatest literary sensation that Paris has enjoyed in a generation. The lady, it now appears, was no myth, but a Frenchwoman of good birth. Her letters show her to have had literary talent of a high order, and to have been sensitive, impulsive and witty, though her lover, in a moment of disappointment, calls her "one of these chilly women of the North, who live only by the head." The translation is well done, and the book makes an indispensable companion to Mérimée's own letters.

THE PATH TO FAME is an endeavor, serious, and in a measure successful, to show up, in the form of a novel, the moral dangers that beset the ways of a young and ambitious American. It differs from the ordinary novel with a purpose by having a stronger purpose than ordinary, and by displaying a wider and more intimate acquaintance with life. Clarence Culver, the hero, tries various roads to fame, and experiences trouble on all of them, particularly on that of the artist, but at last succeeds in finding a market for his landscapes and an object for his affections, in avoiding all snares and pitfalls and in satisfying reasonably his ambition. He and indeed all the characters in the book are somewhat given to prosing, but their prose is of better than the usual quality. Published by O. Lauckner, New York.

DAYLIGHT LAND, by W. H. H. Murray, is published by Cupples and Hurd, with a plenty of illustrations printed with a plentiful assortment of colored inks. It is pleasant enough to come upon an illustration now and then printed in a color just perceptibly different from that of the type; and the pen-and-ink sketches in this volume are all, likely enough, improved by being so printed; but of many of the larger pictures this cannot be said. The cover—lithographed—is garish, but in its way well done. The publishers are justified in saying, as they do, that "mechanically considered it is a model of workmanship in book-making." Paper, type and printing are excellent. The author's share of the work has been to provide a story of a parlor-car excursion, and is a stupid and flashy hodge-podge of fishing and hunting yarns, Indians, cañons and Canadians.

GRIEFENSTEIN, Mr. Marion Crawford's latest romance, is a story of poor but proud German nobles, of baronial halls crumbling to decay, old and tenacious aunts and charming maidens ignorant of the world beyond the leagues of forest in which they are secluded. Grief, the hero, is a typical German of the upper classes, sentimental, given to musing, but on occasion a man of action. The story ends happily, and will, no doubt, make many young readers happy in its perusal. Published by Macmillan & Co.

ESTHER DENISON is one of that host of novels led by "Robert Elsmere," which, in our modern "Battle of the Books," has found an advantage in treating old problems of faith and free thought as if they were living issues. The success of several of these books may be held to show that these really are vital questions to many people. "Esther Denison" may help them to solve a few of them. It is well written, is interesting as a story, apart from polemics, and there is no doubt of the sincerity of the author, Adeline Sergeant. It is published by Henry Holt & Co., in their "Leisure Moment Series."

PROGRESSIVE HOUSEKEEPING, by Catharine Owen, is an attempt to teach housekeeping as an art, beginning with simple matters, like washing and ironing, and proceeding to the more difficult work of housekeeping on a large scale, involving management of servants, marketing and care of a well-appointed residence. It is not a dry compendium of recipes and rules, but, though full of eminently practicable suggestions, is pleasantly written, and will be read by many who may consider themselves removed from all need of its counsels. (Houghton, Mifflin & Co.)

DRESSED VEGETABLES A LA MODE is the title of a supplementary volume of the series of excellent cook books, written by Mrs. de Salis, and published by Longmans, Green & Co.

OYSTERS AND FISH, another of the firm's publications, is of a more serious character, is of pocket size, daintily printed in Elzevir style. It deserves to become as famous as that other cook-book and most famous of Elzevirs, "Le Pâtissier Français."

THE BACCHIC DANCE is the title of a large etching by James S. King, after a painting by William Magrath, just published by Fishel, Adler & Schwartz. The scene is a marble-walled enclosure near a temple, where two handsome girls are dancing to the sound of flutes and tambourines before a few interested spectators. The plate renders beautifully the many-toned whites of draperies, marble, flowers and other accessories, to which the vigorous dark of a bronze statue offers a striking contrast.

Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of The Art Amateur who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent to regular subscribers.

CHINA PAINTING QUERIES.

S. T., Boston.—The examples of Rouen faience published in the April number of the Magazine belong to the seventeenth century. The designs certainly are remarkably delicate for faience, and may with perfect propriety be copied on porcelain. It is not difficult to find similar shapes. If the piece corresponding to the "burette" should present different angles, or should be

round, the design on the bulge may be adapted to it by having its parts detached and placed below a straight line as those on the "théière" are. All the dark portions of the ornaments may be laid in with indigo made from deep blue, with ten or fifteen per cent of raven black. The light portions may have thin mixing yellow shaded with brown green. Stems and the little terminal embellishments on the dish may be touched with violet of iron. Gilding may be applied at discretion.

M. F. L., Wellsville, N. Y., asks: (1) if one can regild with liquid bright or burnish gold china that has been once gilded and did not fire well, and (2) why turpentine must be avoided when using lavender oil for china work?

(1) Yes. If blistered, rub down the surface well with sandpaper before applying a fresh coat of gold, if painted too thinly and looking poor. Then, in repainting, make sure that the gold is laid on of an even thickness everywhere. Do not burnish before regilding. (2) Lavender oil is frequently used to thin the color sufficiently for tinting after it has been ground together with flux and fat oil; in which case turpentine is not needed. Some persons prefer to thin the color with turpentine, but in this case tinting oil should be substituted for fat oil, to keep the tint sufficiently open for blending properly.

M. J. B., Cresco, Ia.—It is somewhat difficult but quite possible to get in one firing the rich, dark coloring necessary for purple grapes. Mix a little ultramarine with purple No. 2 and paint it on thinly. When it is dry put on another thin wash; repeat the process until the required depth is obtained. If you attempt to gain the dark shade at once by painting thickly, the chances are that the color will blister in the firing, but if it does not, it will be not nearly so rich and even as if applied as we have recommended.

M. M. B., Clinton, Ia.—You should have no difficulty in getting the Royal Worcester colors from any first-class dealer in artists' materials. "Vellum Nos. 1 and 2" and all other colors can be had by writing to M. H. Hartmann, 120 Fourth Avenue, or N. E. Montross, 1380 Broadway, New York; or, nearer home, you might send to F. Weber & Co., 312 N. Sixth Street, St. Louis, Mo., or Wadsworth, Howland & Co., 263 Wabash Avenue, Chicago. Write to these for priced catalogues, mentioning The Art Amateur.

F. E. B., Butte City, Mont.—It is certainly possible for amateurs, without previous knowledge of the subject, to fire their own china, provided they follow carefully the instructions supplied with the kiln selected. The prices of kilns vary according to make and size. You should write for particulars to the proprietors of the various portable kilns advertised in our columns, and after comparing their respective advantages make your selection.

SUBSCRIBER.—(1) You can regild and fire china that has been gilded and did not come out well, using either liquid bright or burnish gold. Burnish or liquid gold applied by an amateur always requires a second painting and firing. (2) Turpentine may always be used in connection with lavender in china painting. The only time when it should be used sparingly is in grounding, when it dries too rapidly for easy manipulation.

THE ORCHID PLATE OF LAST MONTH.

M. M., Philadelphia.—The description of the orchid plate last month was omitted through an oversight. In this beautiful specimen of the odontoglossum species the flower stem is long and arching and a delicate green. The sepals and petals of the flower are long and tapering, and of a clear white, heavily blotched with deep brownish crimson, the two lower divisions being almost entirely covered with the dark color. The lip or middle lower petal is broad and tapering, and is also heavily blotched with crimson brown on a white ground, and surmounted by a clear yellow crest pencilled with darker lines. Use a delicate blue background for this plate; or yellow would be pretty if preferred. Erase the background for the design. Use apple green and grass green for stems and leaves. The white of the china will answer for the flowers. Mix blue and brown for the gray shadows; for the deep markings brown ro8 and crimson, and for the yellow crest use jonquil yellow, with markings of brown ro8.

HINTS FOR PAINTING IN OILS.

"SUBSCRIBERS," Upper Alton, Ill., ask: (1) How do you produce in oils the high polished effect on mirrors, shells, fish, etc.? (2) In painting misty, foggy swamps, how is the atmosphere treated? (1) You will find by careful observation that a realistic representation of polished and glistening surfaces depends as much on the proper management of reflections as on the concentrated high lights which should be loaded on with unsparing hand, very crisply and sharply. Besides the actual color reflected on polished surfaces from surrounding objects you must note also the reflected lights, which, though they are to be found on the shadow side of every object, are more easily distinguishable where the high lights are sparkling. (2) The effect desired is best obtained by scumbling, which is the opposite process to that of glazing, as the work is gone lightly over with an opaque tint, mostly produced by an admixture of white. Before scumbling, you must be sure that the previous painting is perfectly dry. Charge a bristle brush sparingly with the appropriate tint, which must depend on the general tone of your picture, and drag it thinly and somewhat loosely over the parts you desire to make cooler, grayer and less defined than before. Scumbling is very useful for giving air and distance to objects that seem too near.

"CUPID'S CALL" IN WATER-COLORS.

S. J., Brooklyn, N. Y.—This pleasing composition, by Aubert (given in our April issue), is well suited to water-color

painting. To reproduce it on silk, satin or bolting cloth, it would be best first to put on a wash of Chinese white. Allow this to dry. Then, for the flesh-color, use a faint shade of scarlet vermilion, mixed with a little Chinese white. Shade with raw umber and a touch of Indian red. Cool the half-tones with a faint tone of ivory black. Do not over-elaborate the shading, and be careful not to work the white up underneath. Tint the cheeks with a little rose madder. Shade the wings with gray; vermilion and cobalt mixed makes a delicate gray. Introduce a little raw umber into the darkest parts. For the hair use raw umber, raw Sienna and Naples yellow; modify with a little ivory black where necessary. Outline the bow, arrow and trumpet with burnt Sienna; shade with raw umber, and touch on the lights with Chinese white mixed with a very little yellow ochre.

TWO RARE ENGRAVINGS WANTED.

SIR: Kindly inform me where I could get the engravings, "Cupid Disarmed by Euphrosyne" and "Cupid Finding Aglaia." The pictures were painted by Angelica Kauffman and engraved by Thomas Burke. I have written to two or three picture-dealers without getting any information about them. Can you tell me the price of the pair?

Mrs. C. L. S., Pictou, N. S.

These two engravings are now very much sought after in England, and for that reason they seldom or never come to America, and it is most unlikely they could be found here. You could probably get them by writing to Gustav Lauser, print-seller, Garrick Street, Covent Garden, London.

BORDER OF ORANGES AND BLOSSOMS.

ARACHNE, Baltimore.—The elegant little border of oranges and orange blossoms given among the Supplement pages last month could be used in various ways. It might be painted on satin for a photograph-frame containing the portrait of a bride in her bridal dress. It could be worked in solid white embroidery with filo silk on white satin to form the trimming for a bride's dress. Enlarged to natural size it would make a beautiful border for a curtain or gypsy table, and, treated in a manner much in vogue a short time since at the Royal Kensington School of Art Needlework (whence it came) it would give an excellent effect with comparatively little work. Use art satin for a foundation. Bronze green would be a very suitable shade. Tack the required width on some firm but not stiff lining; then transfer the design by means of pricking and pouncing with powdered pipe clay. Next transfer the drawing repeated as many times as is necessary to cover the length required on to some rather stout wrapping paper; cut the leaves and fruit out neatly and cover the leaves with pieces of green cloth of various shades. If you can obtain some old sample books of stuffs from a dry-goods store they will be found to answer the purpose admirably. Now place the leaves in their proper position on the satin and buttonhole them round the edge with rope silk to match each leaf. Work the stems in tambour or crewel stitch and the blossoms in solid embroidery. For the oranges obtain some short-pile plush to cover the shape cut out in paper; pad it out well with cotton wool between the paper and the plush to raise it. Sew the fruit in position with fine silk to match, making your stitches invisible. This kind of work is bold, easy of execution and not at all trying to the eyes. It was known as old ladies' work at the Royal School of Art Needlework in South Kensington, and became very popular in England. It was much used there for curtain borders, portières and carriage rugs. Any kind of fruit, such as oranges, apples, pears, nuts, cherries, etc., will be found appropriate. For carriage-rugs or large table-covers the work looks well on woollen material, in which case a better effect is obtained by using pieces of silk or satin for the leaves. The material used for the fruit should depend on the kind of fruit chosen; for instance, apples and pears being smooth, look well made of velvet, whereas cherries, being very glossy, look best in satin, while strawberries can be fairly represented by plush. There is much room for taste and ingenuity in this style of work.

A THREEFOLD SCREEN.

L. M. S., Frederick, Md., writes: "I am painting a threefold screen. I have painted two of the panels—a white heron and pink water-lilies on one and a brown heron and 'cat-tails' on the other. What would be suitable for the centre panel?"

Make your design continuous throughout the three panels. Bring the outside panels together by introducing in the centre one more water-lilies on the one hand and on the other a group of cat-tails, farther off than those already painted. One or two dragon-flies hovering over the water-lilies would have an excellent effect. In the February number of The Art Amateur you will find a continuous design for a threefold screen, which might help you. The subject includes cat-tails carried through two of the panels.

OVERDOORS.

H. J., New Haven, asks: "How are overdoors treated? Are they framed like any other painting?"

Over-doors are treated in various ways. A good way is to have an ornamental design carried up in wood to match the woodwork beneath. The design can include a shelf for bric-a-brac, or enclose a space or divided spaces to be filled in with decorative paintings. Sometimes an oil or tapestry painting has a wooden frame covered with plush or other rich material, the frame being bevelled back from the picture to the wall, which gives the idea of its being let into the wall. We do not recommend, however, the use of plush for frames. A gilt frame, not too elaborate, is best as a rule, although sometimes plain wood, or painted frames, to match the woodwork, are used with excellent effect for overdoors.